in the collection of Ludwig Mond, maintained as a separate entity. Mention must be made also of the great Duveen endowments, at the British Museum, Tate Gallery, and National Portrait Gallery, which transformed that institution from a species of artistic mausoleum of patriotic interest into the palace of delight which it is to-day. All these institutions owe much to the National Arts Collections Fund, one of the founders and greatest supporters of which was the well-known connoisseur, Henry Oppenheimer, whose collections have been mentioned above, and in the support of which Jewish benefactors, such as Lord Bearsted, have been prominent throughout.

Somewhat different was the function of Blanche Lindsay, a grand-daughter of Nathan Meyer Rothschild, who (with her husband, Sir Coutts Lindsay) established in the 1870's the Grosvenor Galleries, long the centre of the Pre-Raphaelite school.[1]

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From the point of view of the conforming Jew, it is perhaps regrettable that persons who were Jews by birth have taken so prominent a share in forwarding the interests of other religions. On the other hand, it is a remarkable commentary upon the religious genius of the Jewish people, and a standing refutation of the preposterous idea (all the more preposterous in view of the notorious aversion of the Jews to proselytisation), that a deliberate attempt is being made by persons of Jewish origin to establish the supremacy of Judaism in the

world. One may for the moment overlook the fact that the founders

[1] One of the most remarkable acquisitions which the Berlin Museums owe to James Simon (who has been mentioned above) is the famous bust of the Egyptian Queen Nephretiti. Simon was also founder of the German Oriental Society and the most munificent supporter of the German archaeological expeditions to the Near East. Similarly, the collection of modern paintings at the Berlin Gallery was presented by Robert von Mendelssohn, and the Grennan Academy at Borne founded by Edward Arnhold.